THE MUSICAL TEMPO

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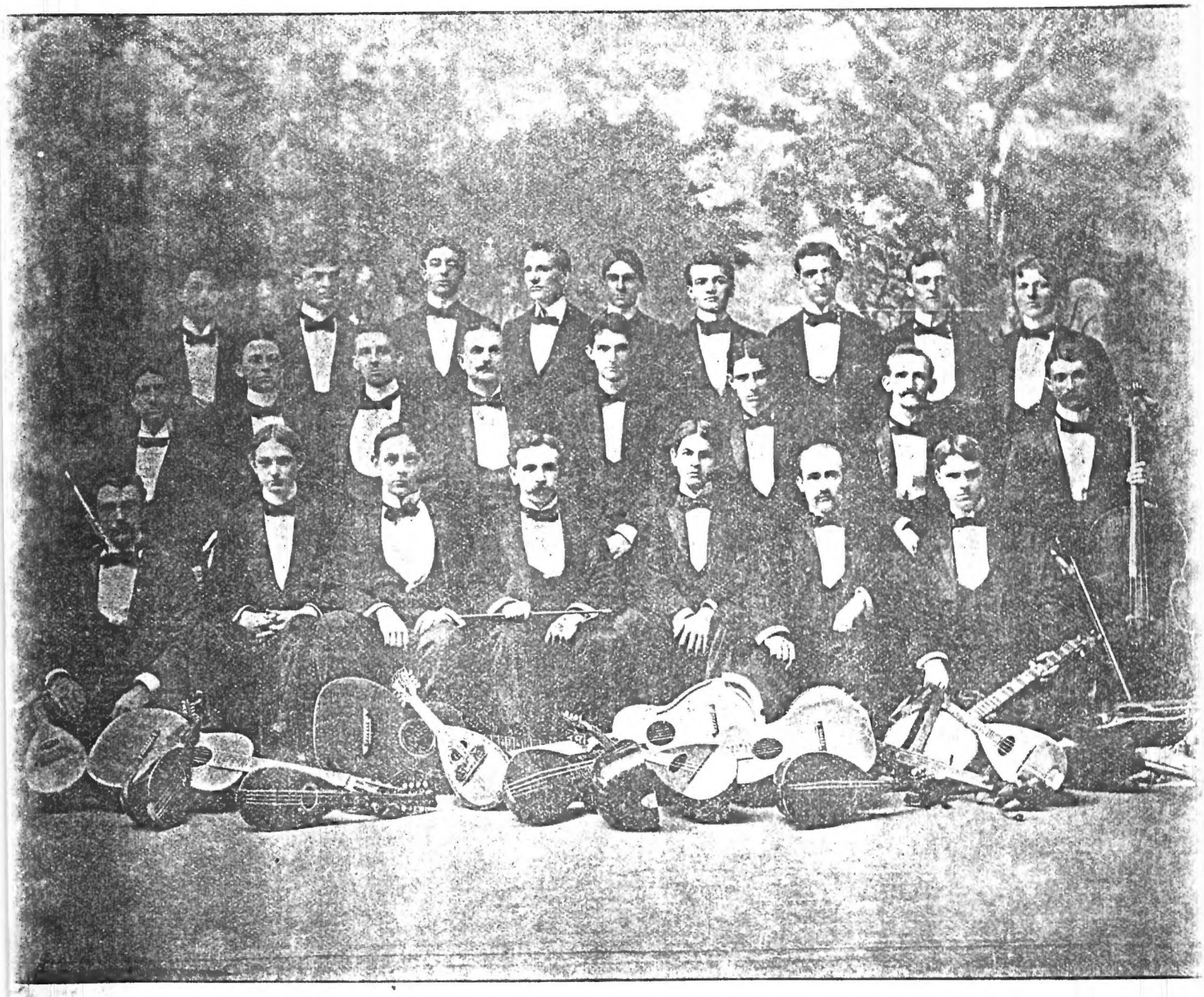
PHILADELPHIA, DECEMBER, 1897.



THE ARION MANDOLIN, GUITAR AND BANJO CLUB, OF WARREN, PA.

S. C. ROBERTS.

Mr. S. C. Roberts, whose portrait graces our title page, is one of Springfield, Mass., most successful and prominent teachers. Mr. Roberts was born in 1871, and at the age of seventeen was employed at the Smith & Wesson works. His evenings while engaged here were spent among musicians and music. At this time he studied the banjo, also thoruogh bass and harmony. His compositions show that he has been a faithful student to both composition and the possibilities of the mandolin, banjo and guitar.

In 1892 he opened a studio in the central part of the city and since that time he has been kept very busy.

Personally Mr. Roberts is very modest and unassuming, and if the credit of his accomplishments were not *thrust* upon him, we doubt if they would receive recognition. It is rarely we find one familiar with three instruments, but in Mr. Roberts we find a soloist and teacher, thoroughly conversant with all the artistic points of the mandolin, banjo and guitar, being a recognized artist on all three instruments. As an instructor and leader he is beloved by his pupils and clubs, each and every one being admirers of his good work done in pushing the mandolin, guitar and banjo to the front.

Lately Mr. Roberts has engaged in publishing. His good business judgment and knowledge of what is most needed by banjo, guitar and mandolin players is shown here, as every composition and arrangement published by him has proven a decided success.

The banjo, guitar and mandolin players of Springfield should congratulate themselves on having such an artist in their midst.

THE ARION MANDOLIN, GUITAR AND BANJO CLUB.

One of the attractive features of our Christmas number is a group picture of the Arion Mandolin, Guitar and Banjo Club.

The club was organized by M. C. D. Crandall, in November, 1895, for the express purpose of taking part in an amateur minstrel performance. At their first public appearance, which was upon the occasion of the minstrel performance referred to, the club of twenty-six men, most of them were novices in a musical way, rendered four selections in so charming a manner that their audience was delighted, and this feature made one of the strongest hits of the entertainment.

In the fall of 1896 when the club was organized with ten new members, Mr. Schmidt, Jr., of Buffalo, was engaged as their instructor. His work with the members of the club has borne excellent fruit, and to-day the club stands the leading musical organization of Warren, Pa.

The club has given numerous concerts in the vicinity, and the press comments of their work is, indeed, very flattering.

THE ORPHEUS CLUB CONCERT.

Those who attended the Orpheus Mandolin and Guitar Club concert at Massilon, O., were well repaid for braving the stormy weather on Thanksgiving night. Everyone attending the concert went home feeling that they had heard one of the best concerts ever given in Massilon, by a mandolin and guitar club. The The Orpheus Club needs no special notice to the people of Massilon, as it is one of the best musical organizations in Stark county.

Every number was rendered without a break, and on the encores the members fairly out did themselves. Mr. J. Tordt, the leader, is to be congratulated upon drilling the club to such a state of perfection. The "Spirit of '76," by Weaver, and "Pride of the Club," by Gebest, were especially pleasing numbers.

MICHIGAN.

J. W. McLouth, of Grand Rapids, is one of the best known soloists in the State.

John Hollman, of Battle Creek, is surprising the residents of that city by the excellent work of his club.

W. G. Bailey, of Jackson, formerly manager of Bailey's music store, is devoting all of his time to teaching the mandolin, guitar and banjo.

The C. H. Gant Co., of Lansing, are having an enormous sale for their "Peninsular State March." It is published for the mandolin and guitar; price, 50 cents.

Van L. Farrand, of Menominee, has just issued a dainty song and dance melody "The Faries' Frolic." Mr. Farrand has lately written some excellent music for mandolin and guitar, and is destined to become one of the most popular writer for these instruments.

PENNSYLVANIA.

Mr. Harry Huss has been elected leader of the Symphony Mondolin Orchestra, of Altoona.

The Washington-Jefferson College Club have developed some fine material for their Christmas tour.

THE MUSICAL TEMPO publishers will shortly issue a waltz for two banjos by Daniel Acker, of Wilkes-Barre.

Mr. Harry Wilhelm is hard at work prepairing his club for a number of concerts in the vicinity of Tyrone.

Mr. A. Baur, of Brookville, will contribute an article to the next issue of THE MUSICAL TEMPO. Our readers we know will look forward with pleasure for it.

Frank S. Morrow, Harrisburg, has booked a number of engagements for his club. Under the leadership of Mr. Morrow, this organization is one that one would have to look far for its superior.

Nothing would be more suitable for a musical person, than a gift of a musical nature. For instance, a Graupner & Meyer Mandolin or Guitar. Send stamp for a beautifully illustrated catalogue.

At an Amateur Minstrel performance given at Massilon, O., a combined orchestra consisting of the following clubs:—Orpheus, Tuxedo, Ideal, Imperial and Mozart, under the leadership of J. E. Tordt was one of the special attractions. When we say that the orchestra was under the direction of Mr. Torat, further mention is superflous.

Valentine Abt, assisted by the Brookville Banjo, Mandolin and Guitar Club, gave a very successful concert at Brookville, November 15th. In spite of the inclement weather a good house greeted the artists. Mr. Abt, although down for three or four numbers, was compelled to respond to several encores. The playing of the Brookville Banjo, Mandolin and Guitar Club was a revelation.

If You Want Good Results Monthly Circulation, 7,000

Advertise Your Music in The Tempo

Largest Circulation of Any Like Journal. Rates Furnished Upon Application.

Here and There

"De Coontown Jubilee Cake Walk," by Clarence L. Partee, is becoming more and more popular every day.

Mr. Martin Greenwold, of Binghamton, New York, has recently taken charge of the Prescott Music Co., Concord.

J. K. Bilsborough, a pupil of A. A. Baab, Boston's celebrated guitarist, has recently begun teaching the guitar, at Concord, N. H.

As we go to press, Signor Pettine is making arrangements for a Mandolin Recital to be given at Steinert Hall, Providence, R. I.

While you are thinking it over, ask her how she would like a mandolin or guitar for Christmas. If she says yes, send us a stamp for catalogue.

A very cleverly written composition for banjo is the "Darkville Frolics," by George Stannard. The genuine negro melody flows in it, and is destined to become very popular.

Thompson's Orchestra, of Ilion, under the direction of Robt. Thompson, is one of the best organizations in Central New York. Mr. Thompson is also a saxaphone soloist of no mean ability.

Clarence L. Partee's "American Conservatory Banjo Method" is being used by hundreds of teachers in America and Canada. It is new, bright, original, and up to date in every respect, and deserves the large sale it is having.

George Stannard, of Trenton, has probably the largest variety of teaching p'eces to be had anywhere. His catalogue consists of waltzes, galops, dances, polkas, etc., which are all worked out so that the beginner can play them with elegant effect.

The Cedar Rapids College issue an attractive prospectus for '97-98. Mr. A. O. Nicholson has charge of the mandolin and guitar department. His mandolin orchestra of thirty pieces is one of the features of the social musical life of that city.

Mr. G. Muder, the excellent mandolin soloist, and teacher of Auburn, has composed a meritorious composition for his favorite instrument and dedicated it to the wonderful mandolin virtuoso, Valentine Abt. It will shortly appear in THE MUSICAL TEMPO.

It is gratifying to note the limited number of mandolins and guitars being imported. America to-day exports many times the number of mandolins and guitars imported by her. This in itself is an acknowledgement from the foreigners that America produces a superior article.

Charles A. Perrigo, better known to the Banjo, Mandolin and Guitar journals as C. A. P., contributed several excellent articles to this number of THE MUSICAL TEMPO. We have a number of Mr. Perrigo's contributions that we regret lack of space will not permit us to present.

A salon musicale was given at the residence of Mrs. J. H. Bay, Baltimore, Md. The smartest society of the city were represented and none but the leading artists of the city participate. C. J. Levin, mandolin virtuoso, performed Chopin's Nocture Op. 2, No. 9 Although eighth on the programem, he was the first compelled to respond to an encore.

In justice to subscribers to THE MUSICAL TEMPO, we must ask our correspondents and contributors to forward their matter so that it will reach us no later than the seventh of each month. We have on several occasions held space open in order to accommodate a number of correspondents and contributors, but beginning with the January issue we must insist that the matter be forwarded us in time for press.

The Concord Mandolin Club, on entering upon their sixth season, issue a very neat circular and are preparing for a number of concerts in the neighboring cities. This organization is one of the strongest in New England. Mr. Osgood, the clever impersonator and reader, plays the first mandolin andbanjeaurine. Mr. Leavitt, the leader, is an excellent soloist; Mr. Bilsborrough, the guitarist, is a pupil of A. A. Babb, Boston's famous soloist; Miss Harriott, the pianist for the club, is also a fine xylophone soloist and the other two members, Messrs. Upton and Farrand, are clever performers on the mandolin.

Written for THE MUSICAL TEMPO.

THIS IS OUR

By MISS SU. B. SCRIBER.

Did you ever hear one say
Everybody ought to play?
Can't you help some one along?
Ever showing right from wrong.
Maybe lessons help to win,
Banjo, guitar, mandolin.
Each one has it's lovers true,
Right it is that each should, too.

Never mind what say the rest,
Use always the very best.
Many use the cheapest grade
But you get the best that's made.
"Excelled by none," says the buyer,
Remember, "Graupner & Meyer."

Written for THE MUSICAL TEMPO.

TO THE M., B. AND G.

By C. A. P.

Mandolin, banjo and guitar
Useful as thou can be;
Soothing, cheering, thy tones are,
Inviting sympathy.
Charming good nature into view,
Although before unseen,
Loving kindness seeming to woo,

Towards virtue dost thou lean.
Ever willing thy song to sing,
Music to brighten all,
Perfect rest and peace dost thou bring.
Our wants however small.

Irresistable art thou when,
Singing thy tuneful lay,

Obeisance dost command thou then
Knowing well that thou may.

The Musical Tempo

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THE MUSICAL TEMPO is devoted exclusively to Music and Musical Instruments, and particularly the Mandolin, Guitar and Banjo. It is always our endeavor to tell you something new each month, and keep you informed of what is going on in the musical world. Contributions from teachers and scholars are cheerfully published. But observe that you must write little and often, so as to give every one a chance.

PHILADELPHIA, DECEMBER, 1897.

EDITORIAL.

AND now for 1898.

A MERRY CHRISTMAS and a Happy New Year to the readers of THE MUSICAL TEMPO.

SUBSCRIBERS are requested to remit by money order, express order or registered letter. If money is sent in an ordinary letter it is frequently lost, and the publishers cannot hold themselves responsible.

CONTRIBUTORS, subscribers and correspondents will please take notice that the office of THE MUSICAL TEMPO is at Third and Bristol Streets. We have recently opened a retail department at 131 South Eleventh Street, but all communications to THE MUSICAL TEMPO should be addressed to the office.

THE present number of THE MUSICAL TEMPO, we think is, the best we have ever issued, and we trust the efforts of the publishers will be appreciated. Our aim is to move on, and not stand still. Readers of banjo, mandolin and guitar magazines look for improvement, so that we are in order when we improve.

LAST month's editorial column of THE MUSICAL TEMPO contained an article, reviewing a letter and a few suggestions sent by an enthusiast. The substance of the article was that an enterprising teacher had written the editor, enclosing fifty cents, saying that if we could not supply him with banjo music in each issue to return the amount.

Now a teacher writes us: Why do you not publish eight pages of music instead of four? I think it would greatly increase the circulation of your paper, besides you could then say you publish more music than any other magazine.

Well, well. Mr. K., we thought that when we issued a twenty-four page magazine, monthly, at fifty cents a year, that every one was satisfied, and that everybody had their money's worth. We do not doubt that it would increase the circulation, and what is more, we are *positive* that the expense would be greater. Try another think, Mr. K.

OUR tireless efforts to continually strengthen THE MUSICAL TEMPO seems to be appreciated, judging from the number of subscribers received last month. Surely no one can regret five cents a copy for THE MUSICAL TEMPO; the music alone is worth many times this amount, and yet the sample copy fiend exists. What would you think of a banjo, mandolin or guitarist who had the unadulterated nerve to send us a postal each month for a sample copy? Since the first issue of THE MUSICAL TEMPO this familiar hand writing confronted us each month. "Will you please send me a sample copy of THE MUSICAL TEMPO." Why certainly; THE MUSICAL TEMPO is published in the interest of *all* mandolin, banjo and guitar players, and our main reason for publishing it is simply because we have a million dollars we wish to distribute among such people. Any future sample copies you want Mr. H., will cost you five cents each.

Written for THE MUSICAL TEMPO.

MUSIC OF OUR CHILDHOOD DAYS.

By C. A. P.

Oh how well do we remember
Of the days of long ago;
And the instruments that we made,
Very crude as now we know.

And how great the joy it caused us,
The ecstasies we were in;
When we first heard the merry strains
Of cigar box violin.

The tang of the tin pan banjo
As 'twas heard both near and far,
Blending together with the tones
Of the cheroot box guitar.

And the fife so shrill and piercing
With six holes as round could be,
Was with many trials and failures,
Made from the old willow tree.

The mouth organ and jewsharp duet
As we played at "Dixie Land;
The tin whistle obligato
To accordeon solo grand.

There is music now, grand and noble,
Artists whom we highly praise,
But far sweeter was the music
That we heard in childhood days.

In Press, "CARMEN" ARRANGED ...BY... Richard L. Weaver
Composer of the March, "SPIRIT OF '76"
GRAUPNER & MEYER, Publishers, Third and Bristol Streets, Philadelphia, Pa.

OHIO.

William Weishaupt, of Cincinnati, has recently issued a guitar method containing much merit.

Don't forget that THE MUSICAL TEMPO will be sent to Ohio, the same as any other state in America, at fifty cents postpaid.

One of the busiest teachers in Columbus, is O. W. Sleffel, although he began teaching but two years ago; his time is always filled.

William L. Peters, former instructor of the Ogontz Mandolin Club, of Sandusky, has been composing some excellent music for the *Budget*, published in that city.

Messrs. Prosser and Ensign, of Columbus, whose artistic performances on the mandolin and guitar have made a name for them all over the state, have an endless number of engagements booked for '98.

L. D Burford, of Toledo, is receiving numerous orders for his "Chords, Scales and Exercises." Many of the leading teachers are using it in connection with their general banjo instructors, as it seems to fill the want to the letter.

Fred. L. Turner, of Dayton, has just issued another edition of his Time Cards. Mr. Turner writes us that he never knew how many teachers of the mandolin, banjo and guitar existed until he issued his time cards, when orders began to roll in from all over the country.

J. H. Wright, of Columbus, one of the neatest guitarists in America, has several compositions, that he will publish in the near future, Mr. Wright's compositions are known to almost every guitarist. It has been over a year since anything has been published from his pen, so that the chances are ten to one that Jack has several surprises up his sleeve.

A. H. Eastman, music publisher of Cleveland, and J. H. Rogers have formed a partnership under the firm name of Rogers & Eastman. The catalogues of sheet music and books formerly published seperately by Messrs. Rogers and Eastman have been thrown into one. Their combined catalogue comprises some excellent compositions and arrangements for the mandolin, banjo and guitar. Their specialty, however, is mandolin orchestra music.

SOUSA ENJOYED IT.

In giving an account of the McCoy Creedon glove contest, the New York *Journal* says:

It was the greatest outpouring of sporting men seen since the Maher—Sharkey bout. Nearly every prominent boxer in the country was present, and the managers were all there in full regalia.

The most conspicuous boxers were James J. Corbett, Peter Maher and Yank Kenny. Among those who had seats where they could get a good view of the bout were Tony Pastor, John Philip Sousa, Otis Harlan and others.

There were loud howls and jeers from rival adherents.

General Collis's teeth were clenched. Musician Sousa smiled, but his cigar wiggled in his teeth.

INDIANA.

O. E. Butler, of Columbus, has removed to Pittsburg

F. G. Kell a clever guitarist, of Fort Wayne, was a pupil of William Foden.

Charles. Alexander, of Fort Wayne, has removed his studio to 29 East Washington Street.

C. F. Hagemier, formerly of Plainfield, has removed to Sullivan where he has large classes on the banjo, mandolin and guitar.

Frank Z. Maffey, the clever performer, of Indianapolis, is kept very busy this season. No one is more deserving than he. Mr. Maffey, is sole agent for Palmer's Perspiration Pomade, a preparation for banjo and guitar players troubled with perspiring hands.

Mr. and Mrs. DeMain Wood, of Muncie, have issued an attractive prospectus. Mr. Wood, whose Ochestral Guitar, has been the talk of the musical world, has been kept unusually busy with concert work this fall. As an artistic and novel performance, Mr. Wood and his Ochestral Guitar cannot be equalled.

CONNECTICUT.

We can furnish any piece of music advertised in THE MUSICAL TEMPO.

Gallup & Metzgar's branch store, at Meriden, recently had a narrow escape from fire.

Mr. Steinert & Sons' Co., are agents for the Graupner & Meyer instruments at Bridgeport.

W. C. Knipfer, of Meriden, has just published the "Guinea Box Polka," for two banjos, and mandolin club. It is brilliant, melodious and nicely arranged, and should have a large sale.

Mr. John Williams, of Hartford, has an elegant selection of music for the average performer. All of his compositions are thoroughly up to date, and have catchy melodies that should make them popular. His "Juno March," for the guitar is a composition containing that life and melody which is seldom found in guitar music.

A. E. Thomas, formerly of the Springfield branch of M. Steinert & Sons Co., is at present managing the small goods department, of the main store at New Haven, Conn. Mr. Thomas' ambition to excell, and his courteous treatment to customers will soon place the Steinerts' as the leading small goods house in New Haven.

Messrs. George and Charles Eger, of New Britain, have done much to elevate the standard of the mandolin, banjo and guitar in that city. During the season of '97-98 they will give six concerts. At the first concert given in October, Alfred A. Farland appeared as soloist. Valentine Abt will be the soloist at one of their future concerts.

FREDERICK J. BACON.

Mr. Frederick J. Bacon whose portrait we present herewith, was born in Holyoke, Mass., 1871. At the age of four he began the study of the violin, but when ten years old he tired of it, preferring the banjo. In 1888 he made his first appearance on the stage and for five years played in some of the best theatres in America. In the winter of '94 he placed himself under the tuition of Farland. The following year he taught in Norwich, Conn., and since that time has been located at Hartford where he has had good success both in concert work and teaching.

His repertoire contains both classical and popular selections among them being, "Elfentanz" *Popper*, "Overture to William Tell;" *Rossini*, "Grand Valse Brilliante;" *Chopin*, "Serenade;" *Shubert*, and numerous other equally difficult selections.

Mr. Bacon plays with greater exactness than the ordinary banjoist, his performances showing careful interpretation, his technicque being surprisingly brilliant. In short his work on the banjo is a revelation as to the possibilities of the instrument.

In speaking of his performance the *Hartford Times* says:

That he is master of the banjo, was demonstrated at Unity Hall Friday evening, which was thoroughly enjoyed by a large sized audience. He manipulates the instrument with ease, and the most difficult selections are at his commaad, with all their variations. He was generously applauded and in addition to his four numbers on the program, responded with others. *Puderaskis'* "Minuet," *Rossini's* "Overture to William Tell," and "My Old Kentucky Home," were especially well rendered.

MASSACHUSETTS.

The A. C. Fairbanks Co., of Boston, are turning out some especially fine banjos. There is a great future in store for the Fairbanks banjo.

John Dick, of Worcester, Mass., is instructor at Holy Cross and Worcester. Mr. Dick is also the composer of several songs which are quite popular.

The "Rockaway Galop" by S. C. Roberts, of Springfield, is a pleasing composition for young banjoists. It is published for two banjos; price, 35 cents.

A very clever performer and teacher of Worcester, is Mr. Davis, he has quite a large class, besides being a good fellow, is a good teacher, and is rapidly making a name for himself in that section.

Walter Jacobs has just issued a large list of his publications. Mr. Jacobs seems to publish music that is sought after every day. He has recently revised and enlarged "Carcassi's Method for Guitar;" the book has 154 pages and sells for $1.50.

George L. Lansing, of Boston, is kept busy now-a-days arranging music. Mr. Lansing's services as an arranger are much sought after. The Boston Ideals, under his leadership, will shortly take an extended trip through the South.

S. C. Roberts, of Springfield, has just completed arrangements to publish the compositions and arrangements of Wilbur N. Winans. Mr. Winan's works are much sought after, as his compositions are catchy and his arrangements show he thoroughly understands the scope of the instruments he arranges for. His "Whispering Winds" Schottische possesses much merit.

The Alpha Mandolin and Guitar Club, of Springfield, whose especially attractive programme and excellent performances delighted many large audiences during their trip through the White Mountains, are preparing for numerous concerts in the vicinity. Mr. J. J. Eberhard, their instructor has selected an attractive programme, selecting such numbers as will appear to all tastes.

Can You Beat This?

A teacher in Washington D. C., advertises the following:—A $10.00 mandolin for $4.50, 6 lessons free, tune guaranteed with each lesson.

She Was From Boston.

Uncle Hi.—(After listening to classical selections until tired) —Edith; please play "The Irish Washerwoman on the peanny."

Edith.—"Excuse me, Uncle, if I make a correction, after this please say "Hibernian Laundry Maid."

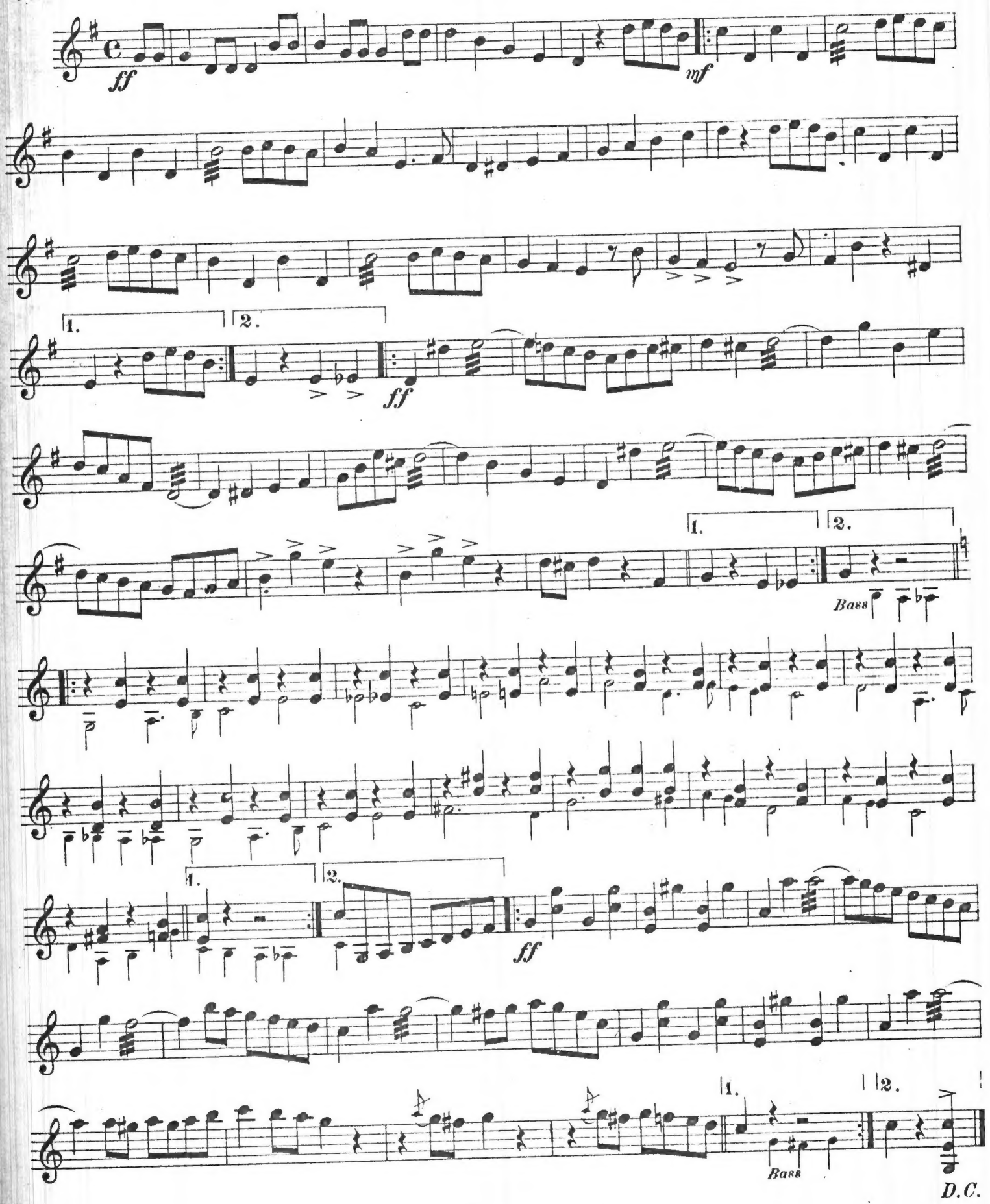
Uncle Hi.—"Gosh!!!"

"That's a good one on us," said a pile of musical papers, as THE MUSICAL TEMPO was laid on top of them.

How to have a good time.—Buy THE MUSICAL TEMPO.

"THE DAZZLER" MARCH.

1st MANDOLIN.

G. E. GEBEST Op. 57.

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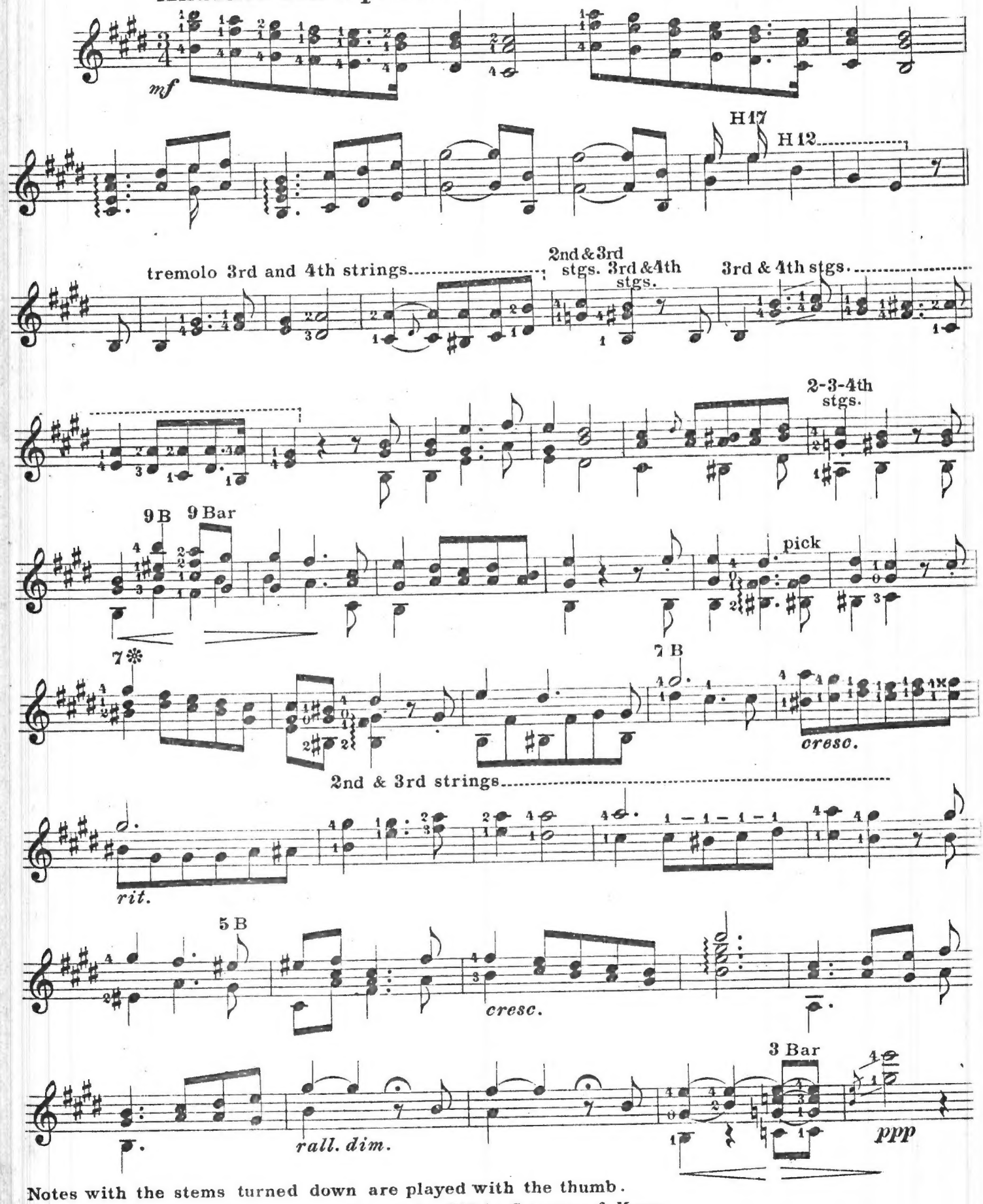
ALICE, WERE ART THOU?

(ROMANCE.)

By J. ASCHER.
Arr. for Banjo by F. J. BACON.

Andante con espressione.

Notes with the stems turned down are played with the thumb.

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EDWARD PRITCHARD

Mr. Edward Pritchard made his debut as a Bajoist, in Memorial Hall, Brooklyn, New York, November 5th, 1884, playing the "William Tell" Overture, (delegro Vioace), Rossin; "March" (Posthusmous Op.), Schubert; "Cradle Song," Hauser, and "Evening Star," Wagner.

One of the most talked of and strongest assured merits of his playing is the ringing legato tone of his tremalo, containing those elements of poetic fancy, warmth of feeling and depth of soul which must combine in a musician to make him truly great. Concert playing, however, was distasteful to Mr. Pritchard, as he disliked traveling and the necessity of repeating the same numbers so constantly, and he much preferred a stationary home life, so he has mainly occupied himself in teaching, playing in public only occasionally; his last performance in New York, was at the Conservatory Concert, November 19th, 1896, where he played the Chopin Nocturne, Op. 9. without an accompaniment, meeting with great applause.

A representative of THE MUSICAL TEMPO called on Mr. Pritchard in his handsomely appointed studio, and found him surrounded with all the paraphernalia of an artist. An artist in painting as in music—for he possesses so deeply the artistic nature that music alone can not satisfy him. At this visit the writer heard him perform the entire overture from "William Tell," four movements, Andante, Allegro, Andante and Alligro Vioace. "Rondo Capricciose," Mendelssohn, three of Beethoven's Sonatas. Violin Concerto Op. 64, Mendelssohn; Chopin's Nocturnes No 2, No. 8, No. 15 and No. 18. "Largo," by Handel, "Evening Star" and "Pilgrim Chorus" from Tannhauser, and brilliant waltzes by Chopin and Durand.

The smoothness and perfection of his technique and brilliancy of his playing is at once obvious to the most unskilled listener while the depth and resonance he obtains from his instrument is a marvel to all who are not familiar with his method. He expresses himself as not understanding how it is possible for a teacher to impart to a pupil what he cannot himself illustrate, although there are hundreds of teachers to-day, who cannot and do not pretend to play. He has had a large experience in teaching and has been remarkably successful, learning to arouse in each pupil a desire to attain perfection in his or her chosen instrument. His pupils are playing or teaching in many of the large cities at the present time, and he frequently has applications from conservatories for teachers. Among his professional pupils is Miss Maud Leighton, whom he is now preparing for a concert tour, Miss Ella Carr, who played an engagement at Proctor's Pleasure Palace, and was re-engaged for Proctor's Twenty-Third Street Theatre; Mr. Charles Burch, mandolinist, will make his debut some time next season.

Both Miss Leighton and Miss Carr play the most difficult classical music, Miss Leighton playing Mr. Pritchard's arrangements of Beethoven's Sonata No. 1, Op. 12. Chopin's Nocturne, Op. 9, No. 2; Rubinstein's Melody in F; Paderewski's minuet *a. l'* Antique and Popper's Farantelle Op. 33. With the exception of the Beethoven's Sonata, Miss Carr plays the same selections.

Mr. Burch's repertoire contains Priest's march from "Athalia" by Mendlessohn, arranged by Mr. Pritchard; "Impromptu" and "Waltz Brilliante," by Valentine Abt; Nocturne Op. 9, No. 2, by Chopin, and "Intermezzo" by Mascagni.

Mr. Pritchard's amateur pupils are from the best families. Among them a number of ladies who are studying the banjo mandolin and guitar with a view to rendering classical music.

MUSIC IN THIS NUMBER.

(1) "The Dazzler March," by G. E. Gebest, is being played by all the leading college clubs this season, and has proved to be one of the best sellers we have so far published. The orchestration of this composition is especially effective, and can be had for the mandolin, mandola and Guitar.

(2) Every good banjoist will appreciate Mr. Bacon's arrangement of "Alice Where Art Thou." Many arrangements of this beautiful melody have previously been published, but Mr. Bacon's, in our mind, is the best issued. Everyone is familiar with the melody, so that with a popular melody the arrangement *must* be good in order to receive recognition from the artist. For a concert number you could not find a more pleasing one if you were to look over all the banjo music.

(3) The "Fort Bell Gavotte," by H. L. Theis, is "just the thing" for the young guitarist. Mr. Theis has kept the composition within the reach of the amateur without discarding any of the melody. It is rarely that one finds a composition for guitar that is pleasing and not difficult, but in the "Fort Bell Gavotte," These two essential points are combined.

(4) Mr. McLouth has found time to send us an excellent composition for our Christmas number. "The Musical Tempo," March from his pen, in this issue, shows that Mr. McLouth thoroughly understands what sort of music is required by the "all around" player. Those who have played his arrangement of the "Cavitina," by Raff, are too well acquainted with his knowledge of the scope of the mandolin and guitar for any further mention.

AMHERST COLLEGE MANDOLIN CLUB.

THE MUSICAL TEMPO takes pleasure in presenting to their readers a cut of the Amherst College Mandolin Club, whose work as such an organization is well known throughout New England and the bordering states. As a distinctive college organization it ranks among the first, since none of its members are permitted to play if they are behind in their college work, and from the fact that they have been received with great applause on all their trips. The club gave successful concerts last year in the following cities: Northampton, Southbridge, Hadley, Amherst, East Hampton, Springfield, Westfield, Ware, Putnam, New London, Norwich, Gloucester, Worcester, and Boston, Mass.; Hartford, Waterbury, Conn.; Poughkeepsie, White Plains, Brooklyn, New York City, N. Y. and Lakewood, N. J.

The *Boston Herald* says: "The concert given last evening by the Amherst College boys was easily the best concert given by college men in this city this year. Of the three clubs, the mandolin was most heartily received. Their ensemble work was fine and the technique displayed in some of their appearances was surprising.

The club interpreted the compositions clearly and effectively. The buzz saw effect, which most mandolin clubs possess, was notably lacking in all their appearances. Weaver's "Ghost Patrol" and the "Intermezzo" from the opera "Cavalleria Rusticana" were noteworthy.

This club is now preparing for its annual trip in March. The itinerary for this trip will contain the names of Springfield, Albany, Rochester, Syracuse, Buffalo, Cleveland, Detroit, Chicago.

The club is composed of the following men.

First mandolins—F. B. Orvis, '99, leader; R. T. Miller, Jr., '98; T. A. Blossom, '98; J. W. Barr, '99.

Second mandolins—H. W. Burdan, 1900; E. P. Thompson, 1901; J. E. Baker, 1901.

Mandolas—W. E. Lewis, 1900; E. B. Pottle, '99.

Flute—L. H. Rockwell, 1901.

Cello—D. H. Kidder, '98.

Violins—Wm. Goodell, 1901; H. M. Kittredge, 1901; Q. Johnson, '98.

Guitars—H. M. Messinger, '99; A. H. Sharpe, '99; C. H. Cobb, '99; O. E. Merrell, 1901; P. J. Morgans, 1901.

N. B.—The numbers after the names refer to the classes *i.e.* the year of graduation.

The repertoire of this club includes: Weaver's "Patrols;" Winan's "Song of the Waves;" selections from the operas; Mascagni's "Intermezzo;" "Narcissus;" Fit's "Serenade;" Orth's "Spanish Beggar Girl Waltzes." Works by Bellenghi, Pirani, Musso, Bongini and others.

A NEW TRIO

Messrs. Cullen and Collins, the banjoists, have associated with them as pianist Mr. Fred Geisburg, and the work of this trio this season will probably be superior to that of any other similar combination. Both Cullen and Collins have demonstrated that the capacity of the banjo is far greater than is usually supposed, for they play classic selections and operatic fantasias in perfect form, as well as the more popular compositions, and with a piano accompaniment as a background the effect will be excellent. The recent performance of these gentlemen before the Young Men's Club of the Church of the Covenant stamped them as musicians of the highest order in their line.—*Evening Star, Washington D. C.*

He Knew How To Get It.

A Novice.—Say, Mr. Eacher, how is is it that you always get the latest music as soon as it is published?

Mr. A. T. Eacher (winking).—Insert your teachers card in the TEMPO, and you'll find out.

Written for THE MUSICAL TEMPO.

"THE WEDDING MUSIC."

By JOHN A. FOOTE.

"I tell you, Isolde, it is useless to talk any more. It is impossible to even think of such a thing. I will admit that George is bright; that he is talented: but why should he waste his gifts on that caricature of musical instruments, a mandolin? The man whom you marry must be a musician. I have said it, and I will adhere to it, Let George become one and he may have you."

Herr Lorenz was a man of decision and he said this in a manner which indicated that his mind was fully made up.

Isolde was his only daughter, and she had just timidly told Herr Lorenz that George Herbert, the young mandolinist, had asked her to marry him.

"But, father, George says that the mandolin is capable of effects nearly equal to the violin. He says that there is room for a mandolin virtuoso, while the ranks of the violinists are overcrowded. And if you could hear him, I'm sure you would say that he plays beautifully."

The girl's face lighted up with enthusiasm as she spoke of her lover's talents, but Herr Lorenz burst forth:

"If I could hear him! Mein Gott! I heard but once a mandolin. It was enough. That scrape; that twang, that awful noise: May I never hear it again."

He placed his hands to his ears as if to shut out the sounds of memory.

"But the violin, too, can be played badly," said the girl. "It is unfair to say the mandolin is not a musical instrument, just because you heard it played poorly once. George Herbert would not play it if it were unmusical, and he says that Mozart wrote music for the mandolin."

"Perhaps he did," said the musician with a shrug. "Mozart was human and Mozart made mistakes."

"Now, Isolde, listen to me: Your father is a musician. He has gained a name as the leader of the Symphony Orchestra and as a composer. It was his dream that his daughter might choose a mate that would be a worthy successor to him. But your happiness is everything: So I will agree to let you marry George on one condition. He must become a musician and give up this mandolin. He has played the tympani at our recent symphony concerts and does fairly well. Let him become even a good tympani player and he will have become a musician.

"So now my little one let me kiss away those tears, and then run and tell George what I have told you. I must get to work."

Isolde left the room and the musician seated himself at his desk and was soon absorbed in work. The symphony concert was to come off soon, and he expected that it would mark an epoch in his career; for at this particular concert would be rendered, for the first time, his two new string quartets "Serenata" and "Wedding Music." He was engaged in making a copy of the scores of the two new compositions, in order that he might keep his original manuscripts. He worked steadily for hours, and then heaved a sigh of relief, placed the original manuscripts in his desk and prepared for a walk.

As he stood at the window, drawing on his gloves, he saw Isolde and George walking among the newly budded trees.

"She is very much like her mother, I can hardly blame him," he said, as he passed out.

PART II.

George and Isolde had a very long talk that afternoon.

George said that it would be impossible for him to give up his favorite instrument just in the beginning of his career, whereupon Isolde burst into tears and said he did not care for her, or he would not say that. And, of course, George had to comfort her, and tell her that he intended to say he had a plan by which such a sacrifice would not be necessary. And then peace was made, and he unfolded his plan, to which, after a little coaxing, she consented.

As the time for the concert approached there were frequent interviews between Herr Lorenz's manager and George Herbert.

Then one morning Herr Lorenz missed the original manuscripts of his new compositions and was furious. Three foreign looking gentlemen arrived at the Royal Hotel and for several hours each day were closeted with George and the manager of the orchestra. A few days later Herr Lorenz's missing manuscripts turned up in his desk, and he became convinced that they were there all the time.

At last came the night of the concert. The Grand Opera House was thronged with the patrons of music, and the manager smiled as he viewed the vast throng and thought of the box office receipts. Herr Lorenz never conducted with such grace and spirit.

Schubert's beautiful "Unfinished Symphony" and Greig's "Norweigan Suite," were the first numbers for the orchestra. A tall, graceful looking young man played a piano concerto in a rather automatic manner, and then, came the climax of the evenings' musical feast: "The Wedding Music" and "Senenata," by Lorenz."

Herr Lorenz left the stage and went to the rear of the auditorium, that he might get the proper effect of the music.

Thus it was that he did not hear the brief announcement which the manager made; and to George Herbert was due the suggestion that the music could be better appreciated in the auditorium.

The manager said: "Ladies and gentlemen, on account of the sudden illness of our cellist, Mr. Stone, we had decided to omit the next number of the program, but Mr. George Herbert, and several artists from Boston, who are present this evening, have consented to render two string quartets for mandolins and guitars, in fact the very ones which are on the program. While this is an unusual departure at a symphony concert, Mr. Herbert invites the most rigid criticism of the work of his quartet, and claims that it is fully capable of interpeting classical music."

Herr Lorenz entered the rear of the theatre just as the manager had finished speaking.

The audience applauded and the quartet stepped forward.

Herr Lorenz leaped out of his seat and seized an opera glass.

"Mandolins!" he almost shouted. "What folly is this?"

Black in the face with rage he was about to rush up the aisle and create a scene, when the first strains of the "Wedding Music" fell on his wounded pride like balm Mellow and liquid were the soft tones that rose and fell from the strings played by the deft fingers of the musicians, and Herr Lorenz was dumfounded. To amazement quickl succeeded admiration, and when George had performed the brilliant passage in double stops which was written for the violin in the "Serenata," the delighted author could not repress a "Bravo!"

Many of George's friends knew of the circumstances under which he played, and when the two numbers were finished, there was a perfect pandemonium of applause.

An usher hurried the pleased and amazed Herr Lorenz to the stage door, and next he found himself arm in arm with George, bowing to the enthusiastic multitude.

"It was a revelation to me," said the old musician after the concert, "I cannot understand how you did it."

"I'll tell you some day, if you be good," said Isolde.

* * * * * * * * * * * * *

By special request Lorenz's "Wedding Music" was repeated by the "Artists from Boston," about a month after the Symphony Concert. This time it was also George Herbert's wedding music, and Isolde was the bride.

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" "	"	and Piano,	50c.

ERASTUS OSGOOD.

The name of Erastus Osgood, whose picture appears in this issue, is not unfamiliar to most of the readers of the various musical journals, for his short sketches, verses and compositions for the banjo that have appeared from time to time, have always received most pleasant recoguition.

Mr. Osgood's youth was passed in an atmosphere of music. His first instructor was his mother—who in her early life had been a fine vocalist and organist, while his elder sister was the "star" pupil of George W. Morgan, the greatest organist Old England has ever sent us. It was no wonder young Osgood became passionately fond of music—but like many another youth he was not satisfied until he had tried the piano, violin, guitar, banjo and mandolin. The last three he has been identified with for the past ten years.

Mr. Osgood was a pupil of Mr. T. J. Armstrong, of this city, and studied the mandolin with Mr. A. D. Grover, of Boston.

Mr. Osgood makes no pretence of being a star soloist, but aims to be a student and careful teacher of his favorite instrument. While on a trip for his health to Lisbon, N. H., in 1892, his banjo playing won for him many friends. He was prevailed upon by some of the finest society ladies of the place to teach them to play, and to form a club. So well did he perform his task, and so clever were the young women, that in less than a year their "Cecelia" club gave a concert in the Opera House that met with unbounded success.

For the past five years Mr. Osgood has been engaged as the instructor of the three instruments at the famous St. Paul's School at Concord, N. H., as well as at St. Mary's School, the same city. He has a large class in the city proper, and is business manager and first mandolinist of the Concord Mandolin and Guitar Club, one of the best musical organizations in New England

Mr. Osgood's talents are not confined to music alone. His short stories and sketches have been purchased by *The Youths' Companion* and other standard magazines, while the words he has written for various songs—both comic and pathetic—would fill a volume. As an impersonator and reader he is constantly in demand, and a glance at the press notices on his circular will verify the fact, that he has made a good impression in most of our leading cities.

In our next issue we promise the readers of THE MUSICAL TEMPO an article from Mr. Osgood's pen.

Written for THE MUSICAL TEMPO.

TECHNIQUE AND COMPOSITION.

By E. PRITCHARD, New York.

A thorough course of instruction in music should always begin at the first principles to be of any real practical use to the pupil; and even supposing that there has been some experience in the art of reading music, elementary study is an absolute necessity before any attempt can be made to play difficult music.

A knowledge of scales in all keys is the preparatory step in music, and yet many attempt to play music containing rapid runs and scales, while the result gives evidence of the greatest ignorance of the first principles of music. A large number even attempt classical music, who know little if anything of the simplest rules of scale technique; while others claim to have gone through a course or more of lessons and yet cannot play a very simple scale correctly. Scale practice, is true, is less interesting to many as a study than exercises, yet it is really of more importance to the would-be artist.

The most difficult branch of the art of music on which to give instruction, is that relating to composition. The best effort in this direction combine to furnish illustrations of those works in which the derived qualities may be found, and invite comparison with those in which they may be said to be deficient.

The composition of a musical selection consists of form, melody, harmony, and expression; and in the arrangement of these is shown the talent of the artist. Although many theories have been given upon which such compositions are to be constructed, founded upon the analysis of works of established reputation, little is to be gleaned from them beyond the benefit that may arise out of the inducement to examine and reflect on the means used by others in producing works of excellence. It has been observed that it is easier to find fault than it is to rectify. This holds good with reference to musical arrangements; it is much more easy to say of such and such a composition that it is not well composed, than it is to show how it is to be made better.

True music under the manipulation of the adept, secures by scientific methods, the feeling of the real artist, and thus becomes an expression of the performer's mind. Until we recognize that it is the man, and not the system, nor the instrument that does the work, we can not expect individuality, for individuality implies a directing mind behind the soulless instrument.

PHILADELPHIA.

Mr. William Zimmer has accepted a position as mailing clerk at Tuttle's Music Store.

S. S. Stewart and George Baeur, of Bhiladelphia, will combine their factories after January 1st.

Master Richard Lassar, the Boy Mezzo-Soprano and his manager, Mr. George Lassar, recently paid THE MUSICAE TEMPO office a short visit.

Do you know anything about the action of a Graupner & Meyer mandolin or guitar. If not send for a catalogue and see what the leading artists know.

Otto H. Albrecht has just issued a patrol by Richard L. Weaver, entitled "Midnight in a Graveyard." It is without a doubt one of Mr. Weavers' best efforts and is sure to be an attractive number with all mandolin clubs.

B. Cutillo, of Philadelphia, is kept unusually busy with pupils. Mr. Cutillo is instructor of the South End Branch Y. M. C. A. Club. Although a fine mandolinist and capable of composing some brilliant music, he delights in supplying the beginner. He has lately written a companion piece to the "First Love Polka," issued in the November number of THE MUSIC L TEMPO.

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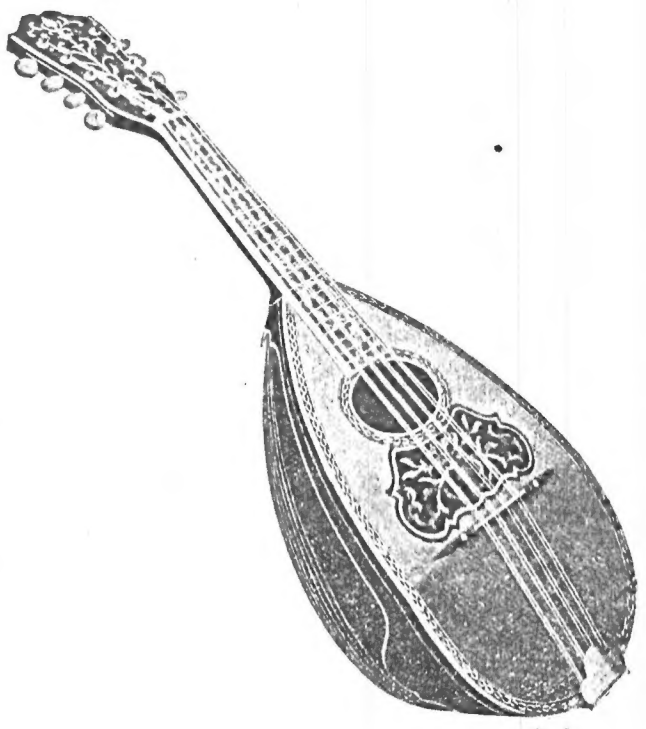

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...COMMENTS...

As an encore he gave Hauser's "Cradle Song," a duo for one mandolin, in which he carried on one instrument the violin air and the piano accompaniment.—*Boston Journal.*

His own compositions, "Impromtu" and "Fantasia" were gems.—*Wheeling Intelligencer.*

Especially beautiful was his own compositions.—*Scranton Truth.*

The "Impromtu," by Abt, at hand. It is one of the finest studies I ever saw, as well as one of the best studies.

ROY B. SIMPSON.

In Abt's "Impromtu," if carefully played, one will find movements never dreamed of for the mandolin.

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